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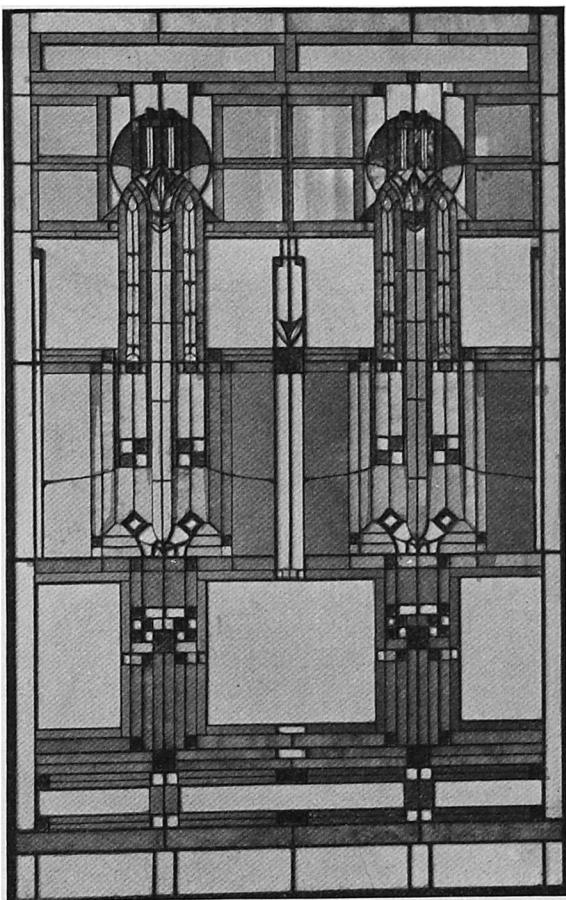
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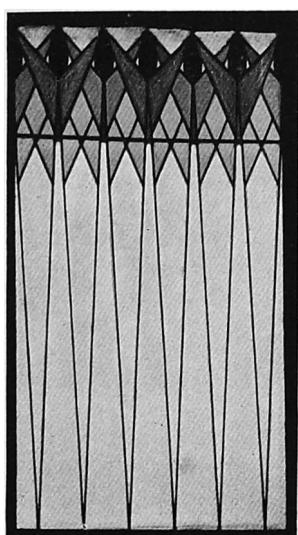
FRANK L. WRIGHT, ARCHITECT

A NEW MOVEMENT IN AMERICAN ARCHITECTURE. II.

GLASS

It is said that iron is the key to the building situation, that iron first shows the demand for building material.

On the artistic side of building, glass is the key. In the early stages of a vital style it shows a purity of purpose and simplicity of scheme far ahead of the baser materials. Its ease of manipulation gives it the advantage of being seized upon by a mind seeking a means of expression, while color and brilliancy attract attention to its possibilities as a medium for original thought.

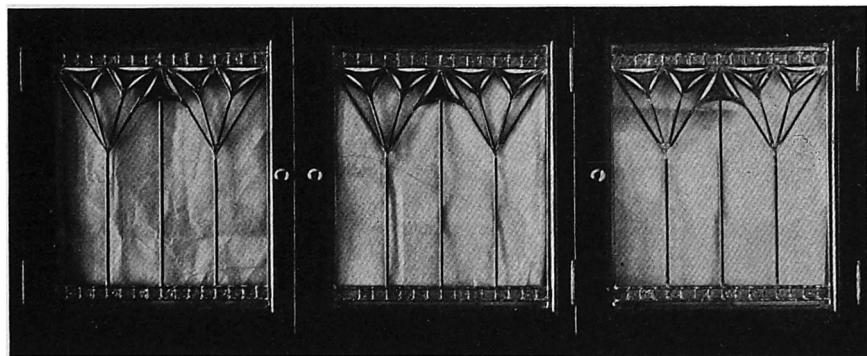


GEORGE R. DEAN, ARCHITECT

On the other hand, it is the first to feel the degeneracy of a style. Its necessarily pronounced drawing, the outlining of its parts, shows at once careless draughtsmanship, and the brilliant contrasts in color become crude and grotesque when serious thought forsakes it.

Nothing shows the level reached by architecture to-day so surely as the "art glass" (horrid adjective!), which, imitating every form ever made in stone, wood, or metal, stares us out of countenance. Consider the logic which causes an architect to put saints and angels with impossible heads and limbs in the windows of his Romanesque church because he thinks that he must imitate the work of a semi-savage who did not know how to draw. The mediæval designer did the best he could, and it was all his.

No material placed in a building is of greater importance. From the exterior we look for the openings, for from them we get the expression of the building, exactly as looking at a face we seek at once the eye. From the interior, instinct draws



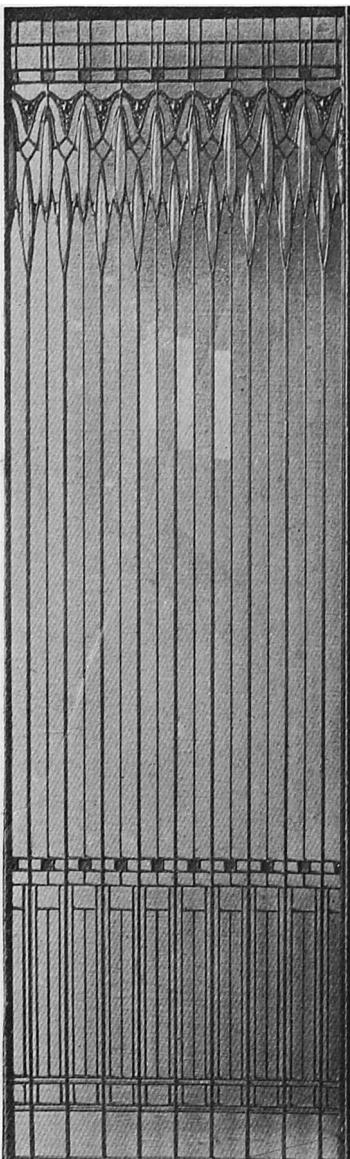
RICHARD E. SCHMIDT, ARCHITECT

our eyes toward the openings; we see the windows first, and the light constantly brings us back when we turn away.

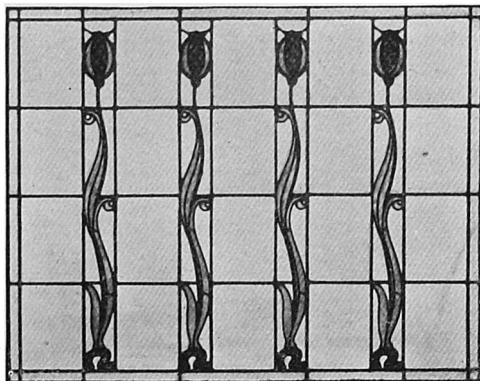
The new movement in London, Munich, and Chicago—I say Chicago, for if other cities in the United States have any movement their catalogues and architectural journals do not advise us of it—finds its

greatest expression in its glass. The spontaneity and honesty of growth of the movement is assured by the absolute difference of the schools—as different as the people who inhabit the cities, as different as one face from another. Of foreign architecture we are not treating, but in Chicago much has been done.

Owing to limited space, as well as the difficulty of photographing and reproducing glass, a few examples must suffice. They show great variety in treatment, from almost natural forms to conventionalization so severe that the original form is lost and only the character remains. In some cases no especial form produced the motive, but only a type of form, or perhaps a feeling of growth without the semblance of natural forms. Glass lends itself charmingly to this last thought; the extremely brittle, crystal character of the material cries out against naturalism and leads one to sharp and severe outline. One of the characteristics of the school is the desire to produce a decorative effect without the aid of light passing through the window. In our mode of life much of our time is spent at home in the evening, when the ordinary stained-glass window looks dead and uninteresting. Very decorative effects are obtained by means of gold and opaque glass in black and white. These are used in small pieces in such a manner that as dark spots they enhance rather than destroy the value of the window by day. In some a rich effect is obtained by burning gold on the surface of clear glass. By night this has the appearance of solid gold, while by day the gold, being deposited in minute particles, lets the light through, giving a soft, purple-gray tone. By burning on colored glass any desired tone may be obtained. This work is only in its



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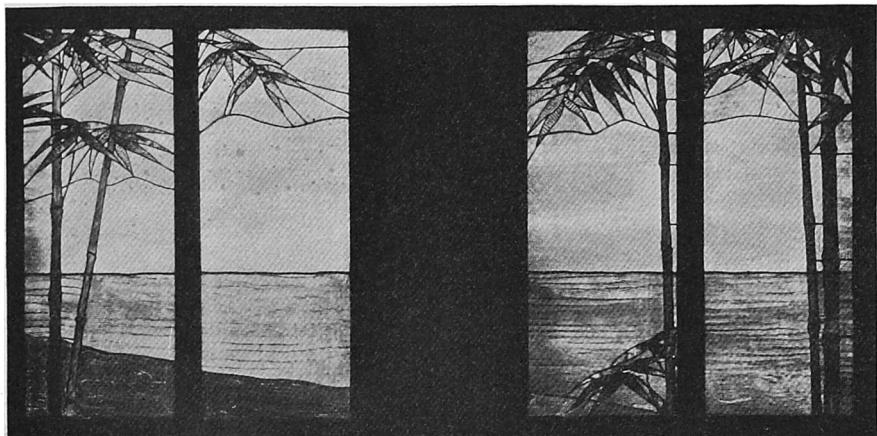


HOWARD V. D. SHAW, ARCHITECT

of clear glass, picked out with gold and white. The tendency of the school seems to lie in this direction of simplicity, and we may hope

infancy, but bids fair to develop into very good results.

The photographs shown are taken directly from the windows, isochromatic plates and a ray filter having been used, so that, although the colors are not given, the color values are fairly good. In all, the color scheme is very simple, the desire being to give a decorative effect. In some cases no stained glass is used, the window being



GEORGE R. DEAN, ARCHITECT

for results which will remove the prejudice against this glorious material—a prejudice brought about by its degeneracy.

GEORGE R. DEAN.



GIRL AT PIANO, BY THEO. ROBINSON
AMERICAN PAINTINGS AT PARIS EXPOSITION, 1900